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NEW YORK
BUCHHOLZ

ULPTURE BY PAINTERS

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Oct.
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to
Nov.
25

BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57th St., New York

[1939]

SCULPTURE BY PAINTERS

HONORE DAUMIER (1808-1880)

1. The Fugitives. Bronze-Relief
   LENT BY M. KNOEDLER & COMPANY
2. Jacques Lefebre. Bronze
3. Comte de Falloux. Bronze
4. Gallois. Bronze
5. Comte de Argout. Bronze
6. Benjamin Felessert. Bronze

EDGAR DEGAS (1834-1917)

7. Masseuse. Bronze
8. Dancer at Rest. Bronze
9. Dancer. Bronze
10. Ballet Position. Bronze
    LENT BY WALTER P. CHRYSLER, JR., NEW YORK
11. Torso. Bronze
12. Dancer. Bronze
13. Galloping Horse. Bronze

PAUL GAUGUIN (1848-1895)

14. Tahitian Scene. Colored Wood-Relief
15. Standing Woman. Wood
    LENT BY EDWARD M. M. WARBURG, NEW YORK
16. Negresse de la Martinique. Bronze
17. Tahitian Woman. Wood

KATHE KOLLWITZ (1867-)

18. Self Portrait. Bronze
19. Mother and Child. Bronze

HENRI MATISSE (1869-)

20. Standing Woman. Bronze
    LENT ANONYMOUSLY
21. Seated Woman. Bronze
    LENT BY WALTER P. CHRYSLER, JR., NEW YORK
22. Head. Bronze
    LENT BY DR. HARRY BAKWIN
23. Two Women. Bronze
    LENT BY DR. HARRY BAKWIN
24. Standing Nude. Bronze

AMEDEO MODIGLIANI (1884-1920)

25. Head of a Woman. Limestone

PABLO PICASSO (1881-)

26. Harlequin Head. Bronze

AUGUSTE RENOIR (1841-1919)

27. Mother and Child. Bronze
28. Portrait of Coco. Bronze
29. Venus. Bronze
    LENT BY ERICH COHN, NEW YORK

39. P. 457

DRAWINGS, WATER COLORS AND PRINTS

EDGAR DEGAS
30. Dancers. Charcoal

PAUL GAUGUIN
31. Tahitian Scene. Wood Cut

KATHE KOLLWITZ
32. Working Woman. Charcoal
33. Beggar. Charcoal

HENRI MATISSE
34. Girl Reading. Drawing
35. Study of a Lady's Portrait. Drawing
36. Study of a Woman. Drawing

AMEDEO MODIGLIANI
37. Classic Nude. Wash Drawing
38. Rubezach Polonais. Drawing

PABLO PICASSO
39. Page d'Etudes. Drawing
40. Les Pauvres. Water Color
41. Painter and Model. Drawing
42. Nudes at the Beach. Drawing
43. Nudes. Drawing

AUGUSTE RENOIR
44. Children Playing. Color Lithograph

The Gallery wishes to thank the following lenders for their assistance:

DR. HARRY BAKWIN, NEW YORK
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In medieval and Renaissance times it was not uncommon for the painter to be a sculptor, for the sculptor to be an architect; indeed there were masters who achieved greatness in all three fields. The Pisani in the fourteenth century created not only great sculpture but great architecture; Giotto the painter, although not a master of the chisel, at least designed reliefs on the Campanile in Florence. And the fifteenth century produced such many sided artistic personalities as Pollaiuolo, Verrocchio, Michelangelo, Raphael and Leonardo. All of these artists demonstrated not only the kinship but the interdependence of fine arts in their time.

Perhaps in consequence of the gradual disappearance after the Renaissance of the completely exploited individual genius, perhaps as a result of the specializing tendency of the newly founded academies, the phenomenon of the painter-sculptor became increasingly rare. He virtually ceased to exist with the advent of specialization in every field of life in the nineteenth century.

In our own time however, painters have ventured once more into the field of the sculptor, and usually with brilliant results. The artist, constantly engaged in creating the illusion of three dimensional figures, must sometimes have the urge actually to create these plastic forms. The present exhibition reveals the modern painter's occasional venture into the realm of the sculptor.

It is only natural that painters primarily absorbed with human and animal forms have been those to distinguish themselves as masters of the sculptor's art.

P. T. B.